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relate the consecration of the church in 1238, of the altar *SS. Angelorum* in 1248 under Innocent IV, and of that of S. Peter Martyr in 1263 under Urban II. He has not noticed, apparently, the many sepulchral slabs in the pavement, with incised figures of the deceased, executed with extraordinary talent, and perhaps unequalled in Italy at that time. They date from various years between 1215 and 1313, and are mainly of the Savelli family. All these have inscriptions. Two of them he reports from Martinelli, as if they were now destroyed, and one of these, the beautiful tomb and inscription of *Dñā Stephana de Iṣūla*, he dates from 1313 instead of 1303.

If Professor Armellini's fellow-students were to come to his aid in supplementing the present volume so as to make a second edition of double its size, I should be happy to make my modest contribution. Especially desirable in a book like this is an exact arrangement of successive headings under which the material regarding each church can be grouped, as it is not at present.* But it is very easy to criticize. Few would have even attempted the laborious undertaking which has here been carried out with so great a degree of success.

A. L. FROTHINGHAM, JR.

W. BODE und H. VON TSCHUDL. *Beschreibung der Bildwerke der christlichen Epoche* (Berlin Museum). 4to, pp. 263 and 68 pages of cuts. Berlin, 1888; Spemann.

Beside being of thoroughly scientific interest, this book is an excellent manual for the study of mediæval and renaissance sculpture. The large number of cuts and illustrations is a valuable innovation in museum catalogues. The Berlin Museum is richer than any other outside of Italy in renaissance sculpture, and this catalogue therefore gives a good general picture of its development. Especially noticeable are the works of the family Della Robbia, of Donatello and his school, and of the younger Florentine sculptors of the xv century, Desiderio, Benedetto, Verrochio. The number of bronze plaquettes is also noticeable; and their close imitation of the antique would interest all classical students. Many are taken directly from gems and cameos, others are freer interpretations of classic myths; mostly more or less after Ovid's *Metamorphoses*. Until far into the

* It is also evident that the author is not thoroughly acquainted with the families of artists that flourished in Rome in the xii and xiii centuries—the schools of Paulus, Rainucius, Laurentius, Vassallettus, and others. He shows this, *e. g.*, on p. 281 in reporting the sepulchral inscription of a *Magr. Jacobus filius olim Angeli Nicolai*. He thinks this Jacobus to be the father of the famous artist Cosma, whereas the father of the latter was Jacobus son of Laurentius. He thus omits many of the important inscriptions with artists' signatures of this period.

xvii century he seems to have been the chief source of inspiration for this sort of decorative art.—H. WEIZSÄCKER, in *Berl. phil. Woch.*, 1889, No. 35.

C. MAUSS. *La Piscine de Bethesda à Jerusalem.* Paris ; Leroux.

This sumptuously edited volume is an indispensable addition to the libraries of all who are interested in the archæology and topography of Palestine. M. Mauss was the architect to whom was entrusted the work of restoring the church of St. Anna on the northeast side of the Haram at Jerusalem ; and this book contains an account of the archæological discoveries made during the progress of the work, and is adorned with a profusion of valuable and beautifully executed illustrations. The main object of the book is to prove that the church of St. Anna occupies part of the site of the Pool of Bethesda. The arguments in favor of this conclusion are drawn partly from the discoveries made under the foundations of the church, such as a mosaic pavement, a fragment of a column ornamented with Christian symbols, and the remains of aqueducts as well as of the porches of an ancient pool ; partly from the evidence of old maps, and of writers like Antoninus, who visited Jerusalem at the beginning of the vii century.—*Academy*, Aug. 31.

EUGÈNE MÜNTZ. *Guide de l'École Nationale des Beaux-Arts. Ouvrage accompagné de 23 gravures.* 8vo, pp. 288, Paris, 1889 ; Quantin.

It is rare to be favored with so careful and authoritative a guide to a great public institution. In this case it is particularly fortunate, as the *École des Beaux-Arts* has never before had a guide of any sort, though its history covers nearly two centuries and a half. It is derived directly from the *École Académique*, founded in 1648 at the same time as the *Académie royale de peinture et de sculpture*, whose place it took completely at the time of the suppression of the latter. It was first confined to the arts of sculpture and painting, and began to teach architecture only at the time of the Revolution, when it was amalgamated with the *Académie d'architecture*, founded in 1671. It was thoroughly reorganized in 1819, and was established in its present quarters of the Rue Bonaparte in 1830. A decree of 1863 introduced a radical change by suppressing the distinct sections of architecture and sculpture and painting, and by removing the institution from the direction of the assembly of professors and confiding it to a director and a council. It also instituted studies for the practical teaching of the three arts and of engraving. Although this government intervention is not characterized by M. Müntz, it may be here stated that it was severely criticized and condemned at the time by many eminent men. It must be admitted, however, that the facilities for study were then greatly increased by the addition of numerous courses.